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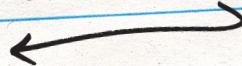
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OF THE WEEK



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January 24-30, 2018

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Can Dean Phillips take down Minnesota's corporate congressman?

By Erica Rivera

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THE SHORTLIST

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RYAN SIVERSON

THE STAT SHEET

\$200 billion

Record 2017 revenues
for UnitedHealth, proving that
a terrible health system is
in the eye of the beholder

3.1%

Minnesota's unemployment rate,
the lowest it's been in 17 years

\$500,000

Bonus House Speaker Paul Ryan received
from the Koch brothers after passing
the congressional tax bill, illustrating that,
yes, money can buy love

709

The average credit score in Minnesota,
by far the highest in the nation

**"They must have gotten lost. Everyone knows
that Wisconsin is the Alabama of the North."**

Reader Kayte Knutson responds to "KKK fl-
iers show up in Virginia, Minnesota on Martin
Luther King Day," at citypages.com.

THE VIKINGS JINX

FOR THE SUPERSTITIOUS among us, here's
another reason for the Vikings' collapse in
Philly: They were undone by the front office's
unchecked avarice.

Last week, after beating New Orleans, the
team sought to trademark the phrases "Min-
nesota Miracle" and "Minneapolis Miracle."
Never mind that the terms rose organically
from a thousand different mothers. The Vikings
wanted to be their sole owner, slapping them
on everything from golf bags to bathing suits.

It was another unbecoming move by the
state's largest welfare queen, which isn't con-
tent with free stadiums, free parks, or charg-
ing fans nearly \$10,000 for seat licenses. As
loveable as the Vikes are on the field, they're
like rooting for Goldman Sachs off of it.

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Dear Vikings fans,
please enjoy these very good
STEFON DIGGS memes

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Prince-mocking white guy,
will hold a Super Bowl week
event at Paisley Park

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CONCERTS: See complete lineup of
Minneapolis shows on Nicollet Mall

Jurors think Eagan daycare provider
MARIEL GRIMM nearly killed a baby.
How she did it, no one could say.

NY Post columnist **MUSHNICK:**
Vikings playoff hero Stefon Diggs
is a 'jerk' who's 'hard to root for'

DONALD'S WAR

Impending raid forces popular East Side bakery to close

The sudden closure of Saint Agnes Baking Company in St. Paul left Twin Cities restaurants in the lurch.

According to one report, the wholesale bakery closed not out of financial mismanagement or on an owner's whim. The bakery had become aware Immigration and Customs Enforcement (ICE) was planning to audit the bakery "as well as its employees"—10 of whom promptly quit out of fear, according to WCCO.

The TV station got that information from Tim Mahoney, owner of the Loon Cafe in downtown Minneapolis, whose restaurant bought all of its breads from Saint Agnes. Mahoney said the employees affected had been in the Twin Cities for "10, 15 years," and are "established in the community," adding: "Who is calling these shots? I thought we were a sanctuary city."

Indeed, newly elected mayors Melvin

Carter (St. Paul) and Jacob Frey (Minneapolis) both campaigned on keeping the Twin Cities as sanctuaries for undocumented immigrants. But that edict extends only to city cops. Last year, ICE executed raids that swept up 26 people across Minnesota,

"I thought we were a sanctuary city."

including in Minneapolis, despite then-mayor Betsy Hodges' pledge of sanctuary.

A spokesperson for ICE told WCCO that the agency "did not shut down the bakery and did not make any arrests there."



ICE was reportedly planning to audit the beloved bakery.

CHARLES REED, ASSOCIATED PRESS

Saint Agnes, located in the Payne Phalen neighborhood of St. Paul, has declined to say why it's going out of business. The bakery was open last week, but was set to cease baking over the weekend.

Among the restaurants it sold to were Bull's Horn, the reimagined south Minneapolis dive bar, whose chef/owner Doug Flicker said he was "devastated" to learn of Saint Agnes' impending closure.

"We love their product," Flicker told the Star Tribune. "They are a central part of what we do."

Local TV chef Andrew Zimmern also used Saint Agnes goods at his Canteen Rotisserie restaurant inside U.S. Bank Stadium. In a statement, Zimmern said he was "not concerned about us finding a replacement" for Saint Agnes before the February 4 Super Bowl. —MIKE MULLEN

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The Devil in Minneapolis

The black depths of Harry Hayward, murderous rogue

Here's how Harry Hayward tells the story of the best night of his life.

During the 1880s he lived in New Orleans, a fine place for a rootless cad to indulge his taste in gambling, women, and drink.

Hayward went to a ball and met a pretty young woman. The two got along famously. About an hour into the night, he spotted an even prettier woman and introduced himself. Around midnight he found a third. There came a fourth, and then a fifth, whom he finally claimed as his prize.

"I was very fickle at that time, as I am, and continue to be," he later confessed.

Hayward's tale highlights his charm, his nighttime stamina, his womanizing, his narcissism. Most telling of all: He makes no mention of what he said to the women he cast aside, or what became of them. In Harry Hayward's mind, his was the only story worth telling.

It is told anew in *The Infamous Harry Hayward*, a disturbing history by Wisconsin-Madison professor Shawn Francis Peters, which the University of Minnesota press will publish in April.

The privileged son of a Twin Cities real estate mogul, Hayward bounced around the country and put his father's fortune to shallow ends. A card player, he liked to start his night with at least a \$1,000 (\$25,000 in today's dollars) in his pocket, and would often double it or lose it all by sunrise.

By the 1890s, he was living in a downtown Minneapolis building owned by his father, and at night sought thrills in the shadows of a booming city. The bur-

geoning milling and shipping hub had tripled in population over the previous decade, to 165,000.

It was in this building he met Claus Blixt, a thrice-married second-generation Swede who made a meager living minding the furnace. The building also housed Catherine "Kittie" Ging, a pretty young dressmaker.

Hayward loaned Ging \$10,000 in counterfeit money, convinced her he was in love, and told her to take out two life insurance policies with Hayward as beneficiary. Then Hayward hired Blixt to kill her. He threatened to turn in the triggerman for an earlier arson (also Hayward's idea) or have Blixt's wife killed if he didn't go through with it.

On a December night in 1894, Hayward gave Blixt some whiskey and a gun, instructing him to pick up Ging in a horse-drawn buggy. Hayward told Ging he would rendezvous with her near Lake Calhoun for a carriage ride after Blixt dropped her off.

As skaters scratched circles on the lake, Blixt put the revolver behind her ear and fired. He dropped her in the street and sped away.

Hayward returned to his building that night to find it crawling with cops. He volunteered that police would probably suspect him, given his social and financial involvement. Instead, he floated ideas about others who might want her dead.

But Hayward's reputation as a scoundrel preceded him, and no less than the mayor of Minneapolis, William Eustis, summoned him to his office for an interrogation. Eustis agreed that Hayward's alibi—he'd been seen by dozens of people

at the theater that night—was perfect. Too perfect. But he had no evidence.

Then a letter arrived at the Hennepin County Attorney's Office. A local attorney wrote that prior to Ging's death, Adry Hayward, older brother to Harry, came to his office "very greatly excited." Harry was going to get Claus Blixt to kill the woman to collect her insurance, Adry told the lawyer, asking if he could somehow stop it.

Both Blixt and Hayward's brother testified in a sensational trial. On the stand, Harry tried to pin the whole scheme on his upstanding brother. Jurors weren't buying. Harry was sentenced to hang, while Blixt received a life sentence.

Using trial testimony, secondhand accounts, and Hayward's own confession, Peters' book shades in the crime's background. It grows darker still.

Harry Hayward viewed people as objects to be bent to his will, and plotted to kill or have killed "dozens" of people. This included his father, his brother, a newsman whose paper covered Hayward's trial, and countless "unpleasant women" he'd encountered.

He'd found murder beneficial on three occasions. Once, he lured a young woman to the Sierra Madre Mountains, ostensibly for an engagement, only to shoot her and take her life savings. He shot a New Jersey gambler to steal the man's \$2,000 winnings, and he beat a Chinese immigrant to death for no obvious reason one night in New York City.

He coldly told of the end of Kittie Ging, how he'd "impressed [Blixt] until he thought I was the Omnipotent," and that he'd wanted Ging snuffed out for reasons of "hatred and the insurance."



Mike Mullen

Newspapers dismissed Hayward's confession to other murders as the fanciful ramblings of a con man. To this day, no one can explain the con. What did a condemned man stand to gain by inventing new victims?

Hayward's plots continued behind bars. He acted out a false conversion to a visiting Catholic priest. He plotted the murder of Adry, hoping to make it look like the suicide of a guilty man. From death row, he filed for the insurance claims on Kittie Ging's life. (Both companies denied him.)

Medical and legal experts of the era marveled. What drove a man to act like this? Hayward "loved darkness more than light" and was "to all appearances, a man without a soul," said Hennepin County prosecutor Frank Nye.

Hayward once compared himself to Mephistopheles, the devil's agent on earth, who convinces Faust to receive magical powers in exchange for his soul. Hayward would have made that deal in an instant. It's easy to undervalue the soul if you don't have one. **CM**

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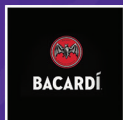
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BY ERICA RIVERA

Dean Phillips steers his '60s-era International Harvester toward a Plymouth dog park on a frosty morning. Since announcing his challenge to Rep. Erik Paulsen for Minnesota's Third District congressional seat, the 48-year-old liquor heir has driven this vintage machine, believed to be a milk truck in a former life, across the crescent-shaped district that encompasses everyone from Minnetonka millionaires to impoverished families in Coon Rapids.

Today, Phillips is better prepared for a GQ photo shoot than campaigning, with puffer vest atop a sweater, jeans, and pristine Red Wing hiking boots. The ride is bumpy, the cabin reeks of exhaust, and the engine is so loud that Phillips practically has to shout to be heard.

The truck mostly garners stares, waves, and smiles. Every once in a while, the wannabe congressman gets a middle finger.

If successful, Phillips would be the first Democrat to represent the district since 1961. But call him a politician, and he'll correct you. "I don't aspire to be a politician. I aspire to be a representative," he says.

Yet while he may be just an attempted politician at the moment, he's well on his way to full-fledged membership. Phillips' words tumble forth as if by script, replete with rehearsed anecdotes and policy points that seem straight from a consultant's handbook on targeting moderate voters.

He describes himself as "fiscally responsible, socially inclusive.... I don't want to go to Washington to fight. I want to go to Washington to collaborate and salute the best ideas in the Republican Party with the best progressive ideals that I represent."

Getting him to pinpoint those ideals is another matter.

In a sense, his game plan is much like Paulsen's, who's known for playing the Minnesota Nice Moderate at home, yet voting as if he represents Alabama while in Washington.

What Phillips does have going for him are the twin angels of conventional politics: deep pockets and the schmoozing acumen to seduce. A smile, a laugh, and a sensitive nod have a way of blotting out the garbled message coming from his mouth. Phillips' charm is his wild card.

The problem: So far, it seems to be his only card.

PHILLIPS' BACKSTORY is a publicist's dream.

He was born to Artie Pfefer and his wife, DeeDee, in 1969. Six months later, Artie was killed in Vietnam. DeeDee eventually married Eddie Phillips, heir to the Phil-

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GRACE FLEMING

lips Distilling fortune, one of the country's largest distributors of wines and spirits at the time.

The Phillipses were known for their philanthropy. In the 1940s, they helped fund construction of Mount Sinai Hospital, the first in Minneapolis to extend staff privileges to black and Jewish physicians. Eddie's father, Jay, started one of the original profit-sharing plans for employees, and was a founder of the Courage Center and the Phillips Eye Institute. Young Dean's step-grandmother was Abigail Van Buren of "Dear Abby" fame.

After graduating from Brown University in 1991, Dean worked for InMotion, an Edina company that made bicycle equipment and apparel. Two years later, he joined the family business—but under the condition that he train in every department and obtain an MBA.

During the week, Phillips worked on the production floor and drove to mom-and-pop liquor shops across Minnesota. On weekends, he took classes at the University of Minnesota. When he graduated in 2000, his present was the presidency of Phillips Distilling.

He would go on to serve as chairman of Talenti Gelato, another family investment. The company would blossom into one of the nation's top brands in the ice cream market before it was sold to Unilever.

Phillips now owns the upscale coffee-shop Penny's, with locations in downtown Minneapolis and Linden Hills. The latter is housed in an old auto mechanic's space reimagined as industrial chic. It's spare and free of art, save for one neon sign. Be it weekday or Saturday morning, it's likely to be standing room only.

The menu boasts matcha lattes, scratch-made almond milk, and turtle crepes. But Phillips sees it as much more, an experiment to test the \$15 minimum wage, an idea he doesn't believe should be decreed by government.

Phillips' desire to challenge Paulsen was stoked by the ongoing dumpster fire of the

Phillips longs for a return to whistle-stop campaigns, where candidates show up and talk to constituents.

Trump administration, and Congressman Paulsen's vote to kill Obamacare. But his experience in politics is limited to a college internship and writing checks. He's hosted fundraisers for Minneapolis Mayor R.T. Rybak and Democratic presidential hopeful John Kerry. He also gave \$30,800 to the Obama Victory Fund.

While his history may be short on governance, it's exactly the kind of background that lends itself to jumpstarting a campaign. He's already the prohibitive favorite for the Democratic nomination, having raised \$800,000 from individual contributors and special backing of the national Democratic Congressional Committee, which believes he's the man to finally take down Paulsen.

PHILLIPS HAD HIS eye on Karin Einisman since they met in Sunday school as five-year-olds. Eight years later, he asked her out. She said no. Phillips nonetheless harbored a "mad crush" until they reunited after college. They married in 1995 and had two daughters.

Daughter Pia was diagnosed with Hodgkin's Lymphoma when she was 13. ("The worst weekend of my life," Phillips says.) With her best friend, Pia turned the experience into a nonprofit called Pab's Packs, which distributes backpacks full of donated comfort items like stuffed animals, blankets, and journals to patients at children's hospitals.

"When I see my daughter doing that..." Phillips starts to say, but pauses when tears interfere.

Dean and Karin divorced in 2015. His current partner is 29-year-old Annalise Glick, a devastatingly pretty musician-turned-art-consultant from Bloomington. She's the proprietor of AGG | Glick Gal-



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lery, a mish-mash gallery that also sells clothing and home goods with an emphasis on local makers. The aesthetic is akin to the Walker Art Center, albeit with more textiles. Its limited hours and unanswered phone suggest that Glick doesn't spend much time there.

When asked if he'll marry again, Phillips says, "Absolutely. I hope so. I celebrate marriage. A lot." For now, however, "I'm married to the campaign."

At the helm of that campaign is election finance reform. Phillips refuses to take money from PACs and lobbyists. This comes in stark contrast to Paulsen, who has evolved from a moderate state legislator to a virtual caricature of the corporate congressman, routinely voting against his district's interests in favor of his benefactors. He voted for the recent Republican tax bill, despite its harsh treatment of residents in high-tax states like Minnesota. And Paulsen has been almost obsessive in his pursuit of lowering taxes for the hyper-profitable medical device industry, which sends him more money than it does any other member of Congress.

Over five terms in D.C., Paulsen has collected more than \$7 million from various special interests. (He did not respond to repeated interview requests.)

Phillips has placed this ability to purchase a congressman at the center of his campaign.

"Whether you're talking about tax policy or health care policy or gun violence reduction or opioid addiction programs, none of this will be accomplished as long as politicians are beholden to interests that have lots of money and lots of influence."

Phillips longs for a return to whistle-stop campaigns, wishing more candidates would do what he's about to do at the dog park: show up and talk to constituents.

"When we start losing that human interaction, I think a lot of people start feeling like they're not heard and listened to," he says. "Bernie Sanders and Donald Trump recognize the same underlying need of people, which is to be heard. I think Donald Trump was part of a wonderful strategy to make people believe he really cared about them. If you look at what he did versus what Hillary did—he had rallies, big rallies. Hillary Clinton spent, I think, way too much time in fine homes and country clubs raising money."

The irony, of course, is that both Trump and Phillips are wealthy men who elbowed their way into politics as major donors. But while Trump is a tsunami of erratic bombast, Phillips is a cautious people-pleaser, careful to not offend. "I like to debate," he says. "But I do not like to antagonize."

Though he sees himself as a "velvet ham-

mer," it's hard to imagine him coming down hard on, well, anything.

At the Plymouth dog park, he greets people near his truck, which has been outfitted with a window that allows him to serve coffee. One is Andrew Morrow, an Excelsior father of three high school-aged daughters who wears a U of M beanie with

lied to her. She was crushed and said, 'No, that's not right,' and it was sort of a 'move along, move along, you're in the lunch line' kind of moment."

Yet Morrow has a more personal motive for opposing Paulsen: a daughter with Type 1 diabetes. The congressman not only voted to kill Obamacare, possibly leaving tens of millions of people without insurance, but also backed a move to allow insurers to bar coverage for preexisting conditions.

This sentiment—that government is working against family values—is shared by a bundled-up woman. She's a counselor at a high school where 35 percent of the students qualify for free or reduced lunch. There's also a large Muslim population.

After Trump's victory, she says, white students chanted about building walls.

Phillips' history of addressing such behavior isn't exactly reassuring. During his first town hall, Sarah Park Dahlen, a professor at St. Catherine University, asked how he'd handle white supremacy.

"I don't think there is white supremacy," he responded. "I don't think there is such a thing. We are not supreme. Human beings are supreme."

It was typical of Phillips. Even on softball questions like these, he tends to respond with words that sound pretty and enlightened, but carry little practical meaning.

OVER FIVE TERMS, REP. ERIK PAULSEN HAS COLLECTED MORE THAN \$7 MILLION FROM SPECIAL INTERESTS.

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Morrow befriended Phillips at a parade in Plymouth. When he shared that his daughters are part of a government-minded student organization at Minnetonka High School, Phillips offered to speak to the group.

Morrow contrasts this with Paulsen's visit to the school last fall. "My daughter came up to him and he happened to be in the lunch line serving lunch. She asked him a couple of questions and he just flat-out

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BRANDON WERTH

"I was very unhappy with his answer," Park Dahlen says later. But she also saw a deeper side of the candidate. In a subsequent exchange on Facebook, the professor recommended Phillips read *A Good Time for the Truth* and *The First R: How Children Learn Race and Racism*. He already had the former, sending her a photo of it on his desk.

"The last thing I want is for people to walk away from watching the [YouTube] video and think, 'This woman of color was really mad at Dean Phillips,'" she says. "I was, but what I appreciated is that afterward he continued to engage with me multiple times. That makes me feel like he's a candidate that I can get behind and support."

At the same town hall, Phillips stumbled on the Walker Art Center's "Scaffold" controversy, which erupted over artist Sam Durant's installation depicting the Mankato gallows where 38 Dakota men were hung after the U.S.-Dakota War of 1862.

Phillips was on the Walker board at the time. "If there was ever an example of why this board needs to be more diverse, it's for days like this," he claims to have told fellow members after the issue flared.

Then again, it's fair to ask why he didn't notice the board's makeup—or the explosion the installation would cause—before the Walker was besieged with protests.

PHILLIPS IS LATE. A half-dozen people at the Excelsior library fidget in their seats. Most appear over 50 years old.

Four campaign staffers are here, as is Sterling Silver, a GOP tracker whose job it is to film Phillips in the hopes that he'll say something off-color.

Zach Rodvold, Phillips' campaign manager, is on bouncer duty. He's slender and pale, with a balding dome and a perpetually glum expression—not exactly intimidating. Rodvold urges Silver to leave the room on the premise that today's event isn't a speech. Filming would make people uncomfortable. They debate for a few minutes like

"I like to debate," says Phillips, "but I do not like to antagonize."

toddlers arguing over a coveted toy before Sterling reluctantly takes a seat outside.

"Dean is so consistent that I'm not that concerned about him," Rodvold says.

Clara Severson, a white-blond millennial and Phillips' volunteer and engagement coordinator, says that Phillips must have run into traffic. A few minutes later, Caitlin Grady, an Anna Kendrick lookalike and Phillips' scheduling and operations director, explains away her boss' absence by calling the campaign truck "temperamental."

When Phillips finally strides in 15 minutes late, he's dressed posher than on previous occasions in a sports jacket atop his standard jeans and un-scuffed boots. It's Halloween, and residents of this old-money town are lined up outside for the annual parade. Phillips runs back out to the truck and retrieves the same Halloween costume he's worn since 1998: Winnie the Pooh.

He's trying hard to be the everyman. He starts, as he always does, with his origin story, followed by his campaign finance reform spiel.

A woman asks about gun control, a term Phillips doesn't favor. "My position is on gun violence," he says. He wants it declared a "national health and public safety crisis."

Since 1996, Congress has barred the Center for Disease Control and Prevention from investigating the issue, in deference to the National Rifle Association. But Phillips sticks to middle ground, calling only for more study and universal background checks.

His responses today are slick and short. During a previous conversation, he was wary of proposals to eliminate bump stocks, silencers, and make assault rifles illegal. He even made air quotes around the word "assault."

Today, he's making a concerted effort to be all things to all people. A woman asks about abortion. Phillips shows his burgeoning polish.

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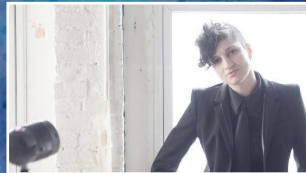
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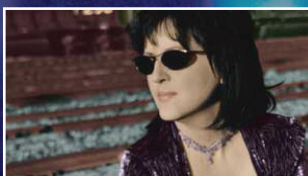
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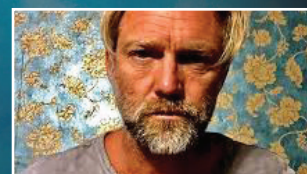
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When asked a month before if he was pro-choice, he said, “Absolutely. 100 percent.” But he backtracked minutes later. “I’m pro-life. And I’m also pro-choice. And I don’t think they’re mutually exclusive. I think it’s really important to be both. And I celebrate both.”

At the library, he’s once again touting his support for a woman’s right to choose. He accentuates his commitment by mentioning the Planned Parenthood fundraiser he attended the night before. Bragging about galas is a recurring motif.

When someone asks about the environment, Phillips invokes his middle-ground credentials, name-checking former GOP Gov. Tim Pawlenty’s push for renewable energy, while frequently lauding Republicans for their good deeds.

Noticeably rare is for him to praise women in politics. Hillary Clinton frequently plays the punching bag, though he held a fundraiser in his home for her in 2015.

He also comes off as strangely enamored with the Trump campaign and its singular message: Make America Great Again. “If you looked at Hillary Clinton’s website back during the last campaign, it had 1 think 297 policy prescriptions, and Donald Trump focused on one,” Phillips says. “I’m focusing on truth and justice and American values.”

Yet it feels like a novice’s analysis. Trump’s support was concentrated among rural, low-education voters. Phillips is charged with winning the minds of the western Minneapolis suburbs, which are loaded with the highly educated. There’s an argument to be made that Trump’s simpleton approach will seem more insulting than ingratiating, especially among women who are increasingly prone to take flight from the Republican Party, and whom Phillips can’t win without.

PHILLIPS HAS A LOT to learn, but his inexperience doesn’t seem to dissuade his fans.

“He made a lot of good points,” said Bill Lester, a silver-haired Shorewood resident whose vote tends to bounce from Republican to Democrat to independent. “He didn’t get up there to promise a lot of different things. He just said, ‘Hey, I’m here to represent you. Here’s what I believe.’”

Larry Jacobs, a University of Minnesota political science professor, believes Phillips will need a lot more than that to win. He calls Paulsen “one of the most gifted politicians currently in office in Minnesota,” pointing to his last win over DFLer Terri Bonoff with 57 percent of the vote. This in a district Trump lost by 10 percent.

Bonoff, a state senator, was considered one of the better minds of the Minnesota Legislature. “If she lost, it’s not clear to me why Dean Phillips is better qualified in a professional political sense or has greater political gifts,” Jacobs says.

Yet Phillips clearly does have gifts. In a sense, he’s like a pop song: repetitive, irresistible, feel-good, but short on substance. Many a leader has been elected on a platform weaker than irresistible charm.

While Paulsen may be a gifted politician in the traditional sense, he also makes for an exquisite villain in the contemporary one. His voting record is nearly identical to the interests of his biggest donors. Whether it be health care or the Republican tax bill, he’s shown a unique willingness to vote against his constituents if the money’s right.

Phillips has his own red flags. He’s the rare Democrat who admits to watching Fox News without ironic intent. He’s a silver-

spooner with no personal experience in the paycheck to paycheck—or no check at all—life. He believes in the “moral right” of health care, yet dragged his feet for a year before providing a plan to full-time employees at Penny’s.

And make no mistake: He’s very much a politician. He has an uncanny ability to make canned anecdotes feel like they’re being delivered for the first time. He’s young, handsome, and charismatic. In a vote on personality alone, Phillips is a shoo-in.

State GOP Chairman Jennifer Carnahan dismisses him as “an over-hyped challenger.” Maddie Anderson, a press secretary for the national GOP, considers him a mere

opportunist. “He has no real convictions, no real reasons why he wants to run.”

Adam Jennings, a Democratic Tonka Bay councilman pursuing the same seat, also questions his sincerity: “I think he’s running Republican-lite and we’ve been down that road too many times,” he says. “I think he’s the wrong candidate for this race and I’m not sure he’s necessarily running for the right reasons.”

In the end, the race between Paulsen and Phillips may very well come down to the devil you know versus the devil you don’t.

“I’m not trying to be everything to everybody,” Phillips says. “But I am trying to be somebody for most of us, in the middle.”

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CAN WE SAVE MARLA'S?

After 10 years in Powderhorn, Marla's Caribbean looks for a new home



TONY NELSON

BY EMILY CASSEL

When Marla Jadoonanan opened her Caribbean restaurant at 3761 Bloomington Ave. in 2008, she remembers that there were bullet holes in the windows.

Graffiti had been scrawled across most surfaces; the door was practically hanging from its hinges. And if the exterior was under duress, the interior was almost worse.

"It was run-down," says Marla's husband, Ian, who often cooks alongside her at their family-run restaurant. She puts it a little more bluntly: "It was a nasty little place."

Right away, Marla and Ian replaced every windowpane and installed a new door. In the kitchen, where there was little more than a grill, a stove, and a rice cooker that never worked—Ian still has it, not that he could tell you why—the couple had a new AC unit put in, along with freezers, coolers, and shelving units.

Heavy Table's James Norton, who reviewed the restaurant for City Pages back in 2008, remembers that by the time it opened, Marla's was "pretty damn basic, but not actually off-putting." The no-frills dining room immediately looked and felt like his favorite sort of place: the kind of

rough-around-the-edges, scrappy little spot where the unassuming decor and "unapologetically handmade" appearance of the food promised you'd get a great meal—and at a great price, too.

"Marla's was (and still is) the kind of place where you're going to get rustic food made by hand with a real story behind it, and a ton of flavor," he says.

He's right—it still is. But when Marla's lease expires at the end of 2019, it might not be any longer.

Marla's longtime landlord sold their building last year. It was purchased by First and Third Properties, an agency that owns

several residential and commercial buildings throughout the area. And right away, the couple says things changed.

Within weeks, there were hints at a rent hike. Marla and Ian say this wasn't entirely unexpected; their rate had stayed almost unchanged since 2008.

What they weren't expecting was that when their current lease expired, the monthly payment would likely more than double. "I have standing offers to rent your space for \$3,000 a month with some sort of a build out/updating," First and Third's Dan Coleman wrote to Marla in a September email. "Your space is perfect for food trucks and S. Mpls is a popular area for small restaurants." Right now, Marla pays \$1,325 each month.

In a subsequent email, Coleman encourages Marla and Ian to make changes that would help them increase revenue—adding a food truck, redesigning their space—and suggests they solicit lenders and investors for the money they'll need. "Maybe \$100,000 will be needed total and that breaks down to \$80,000 from the bank, \$20,000 from investors and \$0 out of your own pocket.... So please don't get overwhelmed and just go through the process."

Coleman says that the building Marla's restaurant is in is "essentially falling apart" from lack of repairs and maintenance.

"As unpopular as rent increases are, rents have to track inflation or buildings essentially run themselves into the ground, which is the state I purchased the building in," he says. "Nothing costs the same as it did 10 years ago.... Her rent is essentially set lower than a two-bedroom Minneapolis apartment."

But Marla and Ian aren't interested in introducing a food truck or drafting a new business plan, and it quickly became clear to both parties that a long-term lease agreement wasn't in the cards. Marla and Ian don't have a liquor license, and now that they don't know what the future holds for their business, it doesn't seem particularly

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pertinent to apply for one. The restaurant by no means prints money hand-over-fist; Marla's meals are slow-simmered, custom-made. Tables here don't turn over quickly; on a weekend, it's not uncommon for folks to wait an hour or more for their food.

Customers are more than happy to be patient—and not just because there are few meals in town that satisfy like her warming, beautifully seasoned curry and hearty callaloo. Marla and Ian and their children have poured their love into that little corner and into the surrounding Powderhorn community, cooking for church potlucks and donating food to nonprofits.

"We're all family here," Ian says. "We only have a couple servers who aren't related." "But they've joined our family," Marla interjects. Everyone—related by blood or no—calls Marla and Ian "Mom" and "Dad." The couple have purchased updated kitchen appliances, laid down new carpeting, and added new booths. Marla's daughter, Marissa, painted the colorful beach scenes on the walls and added the island-themed decorations.

To Marla, the investments—financial and otherwise—always felt worth making. She quit her longtime nursing job in her 40s to open a restaurant where she could cook the food she loved in her native Trinidad for the people of the Twin Cities. This was her dream—or at least, as she jokes, her midlife crisis. And she thought they'd be there forever.

"We're sure not in it for the money," Marla says. "But it's my passion to cook, and I have a gift for it. And I want to share that to people."

Marla's lease does run through the end of 2019, so it's possible that she has two more years in south Minneapolis. But she and Ian are actively looking for a new space, and they're hoping they might be released from their current agreement before then. After that, it's anyone's guess—though there is a small glimmer of hope.

"All of the big chefs in town come here and eat—this is their table," Marla says, resting her hands on the surface of the front corner booth where she's seated. "The Lenny Russos, the Tim McKees. They're behind me." In fact, one such renowned local chef—we can't tell you who just yet—hopes that if things go haywire for Marla's, she'll move into a space not far from his. "But then I have to set up a GoFundMe to get money to start up again," she notes. "I'll have to work on something like that."

"I came from poverty in my country. I cut and paste to make a life here. And Ian and I made it. We're living the American dream: work as many hours as you can and pay the highest taxes that you can," she adds, laughing. "We work hard, we go to church.... I don't know what else to say. All we are trying to do is run our business." 



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APR 05
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W/ BUCK MEEK

APR 07
TY SEGALL

APR 08
BUILT TO SPILL
W/ RITUALS OF MINE

APR 11
THE WOOD BROTHERS
W/ NICKI BLUHM

APR 15
CIGARETTES AFTER SEX

APR 16
MATT AND KIM
W/ TOKYO POLICE CLUB

APR 23
WAXAHATCHEE AND
HURRAY FOR THE RIFF RAFF
W/ BEDOUINE

UP NEXT 7TH ST ENTRY

DRIFTWOOD PYRE,
SEAFARER, THE CULT OF LIP,
BLACK SATORI
WEDNESDAY, JANUARY 24

LAST IMPORT
RELEASE SHOW
W/ IF EYE MAY, BUFFALO FUZZ, NIICE.
THURSDAY, JANUARY 25

RYAN KINDER
W/ JAMIE KENT
FRIDAY, JANUARY 26

MAKO
BREATHE TOUR
W/ NIGHT LIGHTS, DJ ROWSHEEN
SUNDAY, JANUARY 28

VINNY CROOKS
W/ RADIO AHLEE, MI, AND MORE
MONDAY, JANUARY 29

BLACK GENESIS
W/ THE NIGHTSTONES, MARIAH MERCEDES
TUESDAY, JANUARY 30

BEYONCÉ VS RIHANNA
DANCE PARTY
FITZGERALD THEATER
WEDNESDAY, JANUARY 31

J.E. SUNDE, CUDDLE
MAGIC, AND YOYA
TUESDAY, FEBRUARY 6

UP NEXT TURF CLUB

THE BAD MAN
AND GABE BARNETT
& THEM ROUNDERS
FRIDAY, JANUARY 26

THE CACTUS BLOSSOMS
RESIDENCY
W/ UNDER VIOLET
MONDAY, JANUARY 29

THE LIL SMOKIES
W/ KIND COUNTRY
TUESDAY, JANUARY 30

CROOKE, XIII ARROWS, AND
IAN ALEX AND THE DESERTERS
WEDNESDAY, JANUARY 31

THE SUBURBS
W/ DYLAN HICKS
THURSDAY, FEBRUARY 1

MARY LAMBERT
W/ MAL BLUM
TUESDAY, FEBRUARY 6

NATE STANFORTH
REAL MAGIC TOUR
WEDNESDAY, FEBRUARY 7

CASH'D OUT
W/ GOOD DICTION
THURSDAY, FEBRUARY 8

26 BATSI, MANCHITA WITH
BIONIK, AND BEASTHEAD
FRIDAY, FEBRUARY 9

ERIK KOSKINEN
W/ JACK KLATT
SATURDAY, FEBRUARY 10

FAT TUESDAY
W/ HENNEPIN COUNTY MILLIONAIRES
CLUB AND PURPLE FUNK METROPOLIS
TUESDAY, FEBRUARY 13

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W/ DAVID CAMPBELL, LUCY MICHELLE,
BRIAN JUST, AND MORE
WEDNESDAY, FEBRUARY 14

UP NEXT PALACE THEATRE

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FEB 09+10
PORTUGAL. THE MAN
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GALACTIC WITH LETTUCE
BEYOND THE CLOUDS TOUR

FEB 23
JUDAH & THE LION
GOING TO MARS TOUR
W/ COLONY HOUSE, TALL HEIGHTS

FEB 24
WALK THE MOON
W/ COMPANY OF THIEVES

MAR 02
MIGUEL
W/ SIR, NONCHALANT SAVANT

MAR 17
AN EVENING WITH
GLEN HANSARD

APR 03
DAN AUERBACH AND THE EASY EYE
SOUND REVUE FT. ROBERT FINLEY,
SHANNON SHAW
W/ SHANNON AND THE CLAMS

APR 07
THE DECEMBERISTS
SECOND SHOW ADDED

MAY 06
DR. DOG
CRITICAL EQUATION TOUR
W/ SON LITTLE

UP NEXT OTHER VENUES

RORY SCOVEL IN
A PROPER GANDER TOUR
W/ ZACH MARTINA
THE CEDAR
WEDNESDAY, JANUARY 24

LOTUS
W/ MARVEL YEARS
FINE LINE
SUNDAY, FEBRUARY 11

JOSH RITTER & THE
ROYAL CITY BAND
W/ HER CROOKED HEART
FITZGERALD THEATER
WEDNESDAY, JANUARY 31

ROSTAM
W/ JOY AGAIN
FINE LINE
WEDNESDAY, FEBRUARY 14

KIMBRA
THE PRIMAL HEART TOUR
W/ KING, ARC IRIS
THE CEDAR
MONDAY, FEBRUARY 5

COIN
THE NORTH AMERICAN
TOUR 2018
W/ THE ACES
FINE LINE
SUNDAY, FEBRUARY 25

BENJAMIN
CLEMENTINE
FINE LINE
WEDNESDAY, FEBRUARY 7

PROPAGANDHI
W/ IRON CHIC, LA ARMADA
FINE LINE
THURSDAY, MARCH 1

POPPY.COMPUTER
TOUR 2018
THE CEDAR
THURSDAY, FEBRUARY 8

WHY?
W/ FLORIST
THE CEDAR
FRIDAY, MARCH 2

ENTER SHIKARI
W/ SINGLE MOTHERS, MILK TEETH
AMSTERDAM BAR & HALL
SATURDAY, FEBRUARY 10

BETTY WHO
FINE LINE
MONDAY, MARCH 5

EMANCIPATOR ENSEMBLE
'BARALKU' TOUR
W/ FLAMINGOSIS
FINE LINE
SATURDAY, FEBRUARY 10

THE NOSLEEP PODCAST
W/ CREEPY PODCAST
THE CEDAR
WEDNESDAY, MARCH 7

FRIDAY Fashion lives at Goldstein's "Storied Lives" P. 24

SATURDAY City of Lakes Loppet skis, sleds, and rides through town P. 25

WEDNESDAY 1.24

COMEDY

CY AMUNDSON

ACME COMEDY CO.

It's been a big year for comedian Cy Amundson. This past fall, the Minneapolis native was tapped to host ESPN's *Sportscenter* on Snapchat. "They had a certain way of doing their app," he explains, "and when you do something new, people take a minute to adjust. But it seems to have really taken off and I've heard nothing but positivity from inside and outside of ESPN." It's been a bit of balancing act for Amundson between standup and sportscasting, but so far it's working out. "I'm out in Bristol, Connecticut, doing *Sportscenter* three days a week, then I have Thursday through Sunday to do standup. It's diminished my desire to be on the road as much, but the drive to become an even better comic hasn't disappeared." The new gig hasn't changed his standup set. "I would say it's a nice break. I have always loved sports quite a bit, and they let me bring humor to it, but I didn't want to suddenly become a sports comedian. I'm doing what I've always done onstage and talking about my life and my experiences." Cincinnati native Mike Cronin will feature. 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393.

Through Saturday —P.F. WILSON

THURSDAY 1.25

FESTIVAL

SAINT PAUL WINTER CARNIVAL

VARIOUS LOCATIONS

With an influx of visitors expected for the Super Bowl, the organizers of the 2018 Saint Paul Winter Carnival



"Vanishing Ice" explores a crucial landscape on the brink of extinction.

OLAF OTTO BECKER

are more determined than ever to demonstrate the festive side of our frozen climes with expanded events and dates. The celebration will mark its 132nd season with its three signature parades (the Moon Glow Pedestrian, the King Boreas Grand Day, and the Vulcan Victory Torchlight), as well as such popular standards as the coronation of winter royalty, a winter fun run, and ice carving and snow sculpting contests. A more recent highlight, the Autonomous Snow Plow Competition, returns to challenge young minds to devise robotic innovations. Of the many new attractions, the U.S. Olympic Committee-sponsored Team USA Winterfest aims to draw attention to the 2018 Winter Games with the help of former Olympians and activities such as "bobsled boomerang." Rice Park will once again serve as the carnival's main stop, where the snow-encrusted environs will be adorned with a garden of ice statuettes, a giant ice castle, and live

music all three weekends. Even more fun can be discovered at the Minnesota State Fairgrounds where the Vulcan Snow Park offers two Polar Plunges, a giant snow slide, and lawn mower and bar stool ski races. For complete prices and event schedules, see the official website, www.wintercarnival.com, or call the main hotline at 651-223-7400 for details.

Through February 10 —BRAD RICHASON

THEATER

THE MAIDS

GRAIN BELT WAREHOUSE

Dark & Stormy Productions' *The Maids* is certain to elicit powerful reactions. Though it was written by French playwright Jean Genet in the 1940s, time has only amplified the central themes of the provocative piece. The story begins with two maids playacting the petty commands of their employer and daydreaming of their eventual revenge. With every disparaging dictate, the

acrimony escalates until the pair begin to consider if their dark fantasies could become a reality. Into the simmering cauldron of resentment, their oblivious employer enters. Characterized by an undercurrent of wicked, satiric humor, *The Maids* not only critiques the corruptible nature of power, but the way perception is perverted through our own highly susceptible sense of self-identity. Starring a powerhouse trio of Emily Bridges, Jane Froiland, and Sara Marsh (who also serves as director), this electrifying work is certain to provoke questions of how we define ourselves when culturally assigned labels are ripped to shreds. 7:30 p.m. Wednesdays through Sundays, plus Monday, January 29. \$39; \$15 for those under 30. 77 13th Ave. NE, Studio 202, Minneapolis; 612-401-4506. **Through February 17 —BRAD RICHASON**

DRAG

RUPAUL'S DRAG RACE: ALL STARS 3

THE SALOON

RuPaul's Drag Race is back for another installment; this season is the third iteration of the All Stars editions. Whether you're living cable-free or you just like cheap booze, the Saloon will be throwing weekly parties where you'll be able to keep up with the show, as it will be screened on 21 (!) TVs in the bar/restaurant/dance club. If that's not enough, you'll also find it on three large projection screens. With this camaraderie comes a pretty solid happy hour: Rail drinks, domestic beers, and Prairie vodka and gin cocktails will set you back a mere \$3.50. Should you get hungry, there's a chicken nugget basket for the same price. Be sure to RSVP at Billy@saloonmn.com for the chance to win a \$50 bar tab and a bottle of Prairie booze. 6 to 9 p.m.



Teams go wild on Lake Nokomis.

U.S. POND HOCKEY CHAMPIONSHIPS

Free. 830 Hennepin Ave., Minneapolis; 612-332-0835. —JESSICA ARMBRUSTER

FESTIVAL/SPORTS U.S. POND HOCKEY CHAMPIONSHIP

LAKE NOKOMIS

Yeah, the Super Bowl is pretty cool and all, but can we talk about the U.S. Pond Hockey Championships for a second? It's a pretty big deal, and it happens right here in the Twin Cities every year at Lake Nokomis. It all started when founder Fred Haberman noticed a bunch of guys playing hockey on Lake of the Isles. "Obviously, Minnesota should have a pond hockey tournament," he thought, "since so many folks here grow up playing the sport." So he started one, and it's grown exponentially since the first tournament in 2006. Under new ownership since 2010, the event attracts world-class players from all over the U.S. and Canada, and it's completely free to watch. The four-day competition is divided into a number of different divisions, from professional to amateur, with men's leagues, women's leagues, co-ed leagues, and leagues for those who are 40-plus. Whether you participate or just watch the show, it's a great celebration of the way hockey is supposed to be played: on a pond (er... lake). For complete game schedules, see the official U.S. Pond Hockey website: www.uspondhockey.com. 5 to 9 p.m. Thursday; 7 a.m. to 10 p.m. Friday; 7 a.m. to 6 p.m. Saturday and Sunday. Free. 5001 Lake Nokomis Pkwy. W., Minneapolis. **Through Sunday** —SHEILA REGAN

COMEDY AMY MILLER

ROYAL COMEDY THEATRE

"I grew up in the East [San Francisco] Bay," says comedian Amy Miller. "Big family, youngest kid, not a lot of money, a little bit of chaos. Well, a lot of chaos." When she started doing comedy, some

in her family were surprised to learn she was funny. "I think I knew I was funny and I think some of my family knew too," she says. "There's a very special skill you build as the youngest kid in a big family where you don't talk a lot but when you do you make it count." Miller says she mostly raised herself in that hectic environment. "I have three older siblings and there were a lot of other kids in the house at the time. Cousins, drifters, other kids from the neighborhood that didn't want to be at their own houses." In raising herself, Miller became very interested in religion, becoming a Baptist. That lasted until her 20s, but it inspired her current podcast, *Who's Your God?*, on which comedians discuss their spiritual beliefs. 21+. 8 p.m. Thursday through Saturday. \$20. 809 Mainstreet, Hopkins; 612-666-0809. **Through Saturday** —P.F. WILSON

THEATER A DISAPPEARING ACT

SOUTHERN THEATER

London-based performance company Single Shoe Productions has taken on the challenge of finding humor in the fleeting nature of existence. Billed as "a comedy about the end of life," *A Disappearing Act* is a dynamic production that builds on the chemistry company co-founders Filipa Tomas and Bradley Wayne Smith first displayed with their critically acclaimed *Crazy Glue*. Whereas that work utilized aspects of clowning, mime, and dance to depict a moving portrayal of the evolving stages of love, so too is the specter of death materialized by *A Disappearing Act*. Adding yet another intriguing layer of stagecraft, their newest creation imagines the presentation as a memorial service for a departed magician mourned by his son and assistant. Invigorated with live musical accompaniment and unpredictable audience interaction, *A Disappearing Act* reflects on cultural attitudes toward death, but rejects the grim solemnity of a

CONTINUED ON PAGE 24 ►



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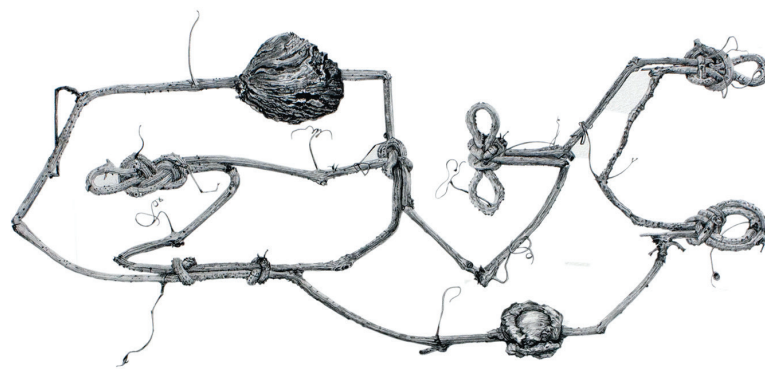
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A-LIST

John Schuerman examines
the oddities of humanity.



JOHN SCHUERMAN

CONTINUED FROM THURSDAY ►

funeral dirge. Instead, the interplay suggests the endless depths of poignancy, mystery, and even merriment to be found in mortality. 7:30 p.m. Thursday through Saturday; 2 p.m. Sunday. \$12-\$24. 1420 S. Washington Ave., Minneapolis; 612-326-1811. **Through Sunday —BRAD RICHASON**

ART/GALLERY

THE HUMAN ANOMALY

GORDON PARKS GALLERY

Having long curated shows that focus our attention on evergreen topics such as gun violence, environmental destruction, and technological disruption—including works by such influential national artists as Sue Coe—John Schuerman now has his own exhibition of mixed-media drawings. The exquisite precision of his detail rivals Durer's engravings; his collage-like assemblages of cut outs, shape, and line challenge our perceptions of Baudrillard's simulacra and simulation; the patterns generate new locations in time and space. Beautiful to look at, the works boldly test our capacity to behold. There will be an opening reception and artist talk from 5 to 7:30 p.m. Thursday, January 25. Free. 645 E. Seventh St., Library and Learning Center, Metropolitan State University, St. Paul; 651-793-1631. **Through February 2 —CAMILLE LEFEVRE**

FRIDAY 1.26

ART/MUSEUM

VANISHING ICE

WEISMAN ART MUSEUM

Heartbreaking and necessary, this exhibition organized by the Whatcom Museum in Bellingham, Washington, celebrates the global environmental significance of ice as well as the aesthetic values inherent in ice's richly

variegated beauty. The show's 47 works, created between 1860 and 2017, are grouped into three geographical regions: Alpine, Arctic, and Antarctic. Glaciers, icebergs, and frozen landscapes are shown in ways that stress the effects of climate change. Also on view outside is an installation of stacked ice, by Jyoti Duwadi, that will slowly melt over the course of the exhibition. Inside, a sound installation by Kelsey Bosch captures the booms of calving icebergs, the tinkle of rustling ice shards, and clashes of pancake ice. There will be an opening reception on Friday, January 26, from 7 to 10 p.m. Free admission; RSVP is requested for the opening party. 333 E. River Pkwy., Minneapolis; 612-625-9494. **Through May 13 —CAMILLE LEFEVRE**

ART/GALLERY

STORIED LIVES: WOMEN AND THEIR WARDROBES

GOLDSTEIN MUSEUM OF DESIGN

Many of the items in the Goldstein's collection, which now includes upward of 34,000 objects, are a mystery in terms of ownership. More than 22,000 of those pieces, dating back to 1760, are apparel and accessories from around the globe. This new exhibition focuses on the wardrobes of three working women in the 20th century. To find out who, you'll need to visit. And not just to look, but also to learn how and why these women wore what they did. Exploring the strategy behind seams, stitches, and style reveals just how both personal pleasure and professional promotion inform what women wear. There will be an opening reception on Friday, January 26, from 6 to 8 p.m. 1985 Buford Ave., McNeal Hall, University of Minnesota, St. Paul; 612-624-7801. **Through May 13 —CAMILLE LEFEVRE**

Hubbard Street
has some
new moves at
Northrop.



ALEJANDRO CERRUDO

SATURDAY 1.27

SPORTS

CITY OF LAKES LOPPET

BDE MAKA SKA (LAKE CALHOUN)

While some folks freak out over the Super Bowl, others get more excited over winter sports season. The annual City of the Lakes Loppet is for those in the latter category. This year, the festival has spread out over two weekends. There will be races testing endurance and speed at all skill levels, whether your preferred method of travel is dogsled, snowshoe, ice skates, fat tire, or skis. Take in the snow sculpting contest, or bring the kids to the SuperCarnival, where a variety of ski challenges await them. The popular Luminary Loppet will take people on a self-guided tour with ice forests, fire dancers, and bonfires to discover. The adventure ends with live music and a brew in the beer and food-truck garden. Find the full schedule for this packed event at www.loppet.org/cityoflakesloppet. Most happenings take place on Saturdays and Sundays, but there are also a few things to see and do Monday through Wednesday. Many events are free, some are ticketed. 3000 Calhoun Pkwy., Minneapolis. **Through February 4** —JESSICA ARMBRUSTER

DANCE

HUBBARD STREET DANCE CHICAGO

NORTHROP

As if we weren't already thrilled to welcome back this dynamic company of unflagging energy, stylistic integrity, and artistic invention, Hubbard Street recently announced that a work by Crystal Pite has been added to the program. The Canadian choreographer and founder of Kidd Pivot, a multidisciplinary company of thrilling physicality and intellectual rigor, already set our hair on fire with "Dark Matters"

and "Betroffenheit," a gripping, visually arresting journey through trauma, addiction, and recovery created with and starring—attention sci-fi/fantasy geeks—Jonathon Young, who played Tesla in *Sanctuary*. "One Flat Thing," a work by Pite's mentor, William Forsythe, who deconstructed ballet to generate the hyper-virtuosic stage body, is also on the program. Pieces by Nacho Duato and Lou Conte round out the evening. 7:30 p.m. \$26-\$62. 84 Church St. SE, Minneapolis; 612-624-2345. —CAMILLE LEFEVRE

OPERA

DEAD MAN WALKING

ORDWAY CENTER FOR THE PERFORMING ARTS

Even some seasoned opera-goers balk at the perceived dissonance between a Renaissance-born artform and a contemporary story. Don't be one of those people. Sister Helen Prejean's memoir of her time spent counseling a convicted killer awaiting his execution in 1980s Louisiana inspired an Oscar-winning 1995 movie, and it also has all the elements of classic opera: murder, high emotions, tragic inevitability, and a quest for spiritual redemption. Perhaps that's why it has become the most-performed new opera of this millennium, boasting music from the acclaimed Jake Heggie and a libretto from multiple Tony Award winner Terrence McNally (*Ragtime*, *Kiss of the Spider Woman*). *Dead Man Walking* should also contrast nicely with the Minnesota Opera's May production of *Thaïs*, about a far more dubious spiritual advisor. Mezzo-soprano Catherine Martin co-stars as Sister Helen alongside Seth Carico as the doomed man in this production directed by Joel Ivany and featuring conductor Michael Christie. 7:30 p.m. Saturday, Tuesday, and Thursday; 2 p.m. Sunday; 8 p.m. Saturday, February 3. \$25-\$200. 345 Washington St., St. Paul; 651-224-4222. **Through February 3** —BRYAN MILLER

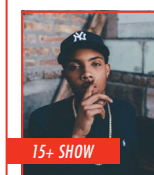
CABOOZE



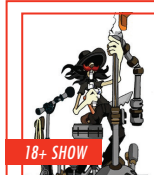
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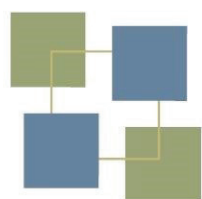
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A DYING STAR

Film Stars Don't Die in Liverpool chronicles Gloria Grahame's final years

BY TONY LIBERA

If you've never heard of Gloria Grahame, you're not alone. Once a rising starlet in classic Hollywood, the Academy Award-winning actress saw her career fizzle out following some behind-the-scenes studio decisions and a tryst considered deplorable even by the inconsistent sexual standards of the day.

Film Stars Don't Die in Liverpool, based on the memoir of the same name, doesn't touch on any of this in too much detail. Instead, the story focuses on the years 1979

to 1981, when Grahame got together with late-twentysomething Brit Peter Turner (who wrote the book) before dying of breast cancer at 57.

The movie version opens in 1981, with Grahame (Annette Bening) collapsing before she's due to go on stage. She calls up Turner (Jamie Bell) to see if she can recover at his parents' Liverpool home. It's clear from their interactions that their romance did not end well, but his willingness to care for her shows there's still something deep

between them. From there, the story jumps back and forth among pivotal moments in their relationship, its dissolution following Grahame's well-hidden cancer recurrence, and the inevitable outcome.

There's no glamour here. Everything from the set decoration to the cinematography conveys a sense of faded glory. Biopics with nonlinear storylines can sometimes feel blasé by their nature, but director Paul McGuigan—best known for films like *Lucky Number Slevin*, *Push*, and *Victor*

Frankenstein, oddly enough—uses the structure and his characters' perspectives for some interesting reveals and melancholic exhibition. Given the movie's by-the-book makeup, its first two acts tend to drag, but there's legitimate pathos in the payoff, if you can make it that far.

It's the acting that holds this thing together. Bening is phenomenal, almost unrecognizable in her demeanor. We see the spark and

vitality hidden behind Grahame's aging eyes, but also the layered insecurity she feels in her later years. Bell matches Bening's output, showing his deep affection whether he's dealing with Grahame's instability or caring for her on what is essentially her death bed. Though most of us have never dated a movie star, we identify with Turner, and that's largely due to the humanity Bell gives the character, and Grahame (who's less forthcoming) by proximity.

Beyond its interpersonal focal point, *Film Stars Don't Die in Liverpool* somewhat accidentally finds itself exploring themes of contemporary sexual discourse. We see the gender flip on the usual May-December Hollywood romance, which isn't wrong in and of itself, but can warrant an examination of power dynamics. This is hinted at in the film, but given the timing—Weinstein et al., the #MeToo movement—it's an important point of note: In 1951, when Grahame was married to second husband Nicholas Ray, she reportedly had sex with her 13-year-old stepson Anthony Ray, who became her fourth husband in 1960. This raises a lot of questions that the film does not address.

Watch *Film Stars Don't Die in Liverpool* without this knowledge, and you'll have a somewhat straightforward, albeit atypical, story of the life, love, and death of a declining movie star. But with Grahame's sordid past in mind, it's impossible to extricate the film from either history or the issues swirling at its release date. The result is a movie that's more troublesome than its cast and crew intended. **C+**

FILM STARS DON'T DIE IN LIVERPOOL

directed by Paul McGuigan
Edina Cinema, starts Friday



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THEATER

PLOT PROFUSION

A busy script is settled by Gremlin's sparse set



SARAH BAUER

BY JAY GABLER

Two cops. Partners. Best buds since they were kids. One's a bachelor and has a problem with the bottle. One's a family man and has a problem with screwing the hookers he's supposed to be arresting. One night they're out on patrol, and what seems like a routine call turns into a shocking encounter that will test their friendship—and change their lives forever.

You've seen this movie, right? Actually, you haven't, and it's not a movie. It's Keith Huff's 2007 play *A Steady Rain*, now at Gremlin Theatre in a tight, watchable production. Director Ellen Fenster achieves an impressively cinematic scope on a sparse stage populated with only two actors. The problem is the script, which is implausibly full of incident.

By the time Denny (Dustin Bronson) and Joey (Peter Christian Hansen) get to that fateful night, they're already involved in two major plot threads. Denny's caught in an escalating cycle of retribution with a vicious pimp, while Joey's eyeing the possibility of slipping into the marital bed his friend's been neglecting. Denny's young son is also in the hospital fighting for life, having taken a shard of glass to the neck when the family's living room window got shot out.

Amid this circus of activity, Bronson and Hansen stay rooted in their characters, and their sheer physical intensity is just as gripping as any number of onscreen stunts or explosions would be. Though Huff's tale is too twisted, there's real force in the telling. The two men make their respective

A STEADY RAIN

Gremlin Theatre
550 Vandalia St., St. Paul
1-888-71-TICKETS; through February 3

cases directly to the audience, and they each become increasingly isolated: At the show's opening, they're warmly bantering back and forth, but eventually they start taking turns in the spotlight with stories that start to diverge in perspective, emphasis, and even basic facts.

While the stage is almost bare, Fenster creates a rich urban world. Carl Schoenborn's lighting and Katharine Horowitz's sound design unfold in synchrony to transport us from grimy streets to sweaty sheets. The power of a climactic moment when a single, crucial prop emerges reminds us of how much these artists have evoked while showing us so little.

A Steady Rain has had a decade of successful runs at theaters across the country, and yet it still feels like a script in the workshopping stage. The amount of drama that befalls these cops strains credulity, which is a shame since both actors inhabit their roles with weary ease and precisely delineated fault lines. A sharper script would focus on their relationship, and not get lost in the weeds trying to cram an entire season's worth of story into less than two hours.

The Gremlin team has created a near-impeccable small-scale production, making the most of a script that demonstrates that when it comes to theatrical world-building, less can indeed be more. Too bad Huff didn't apply that principle to his plot. **C**

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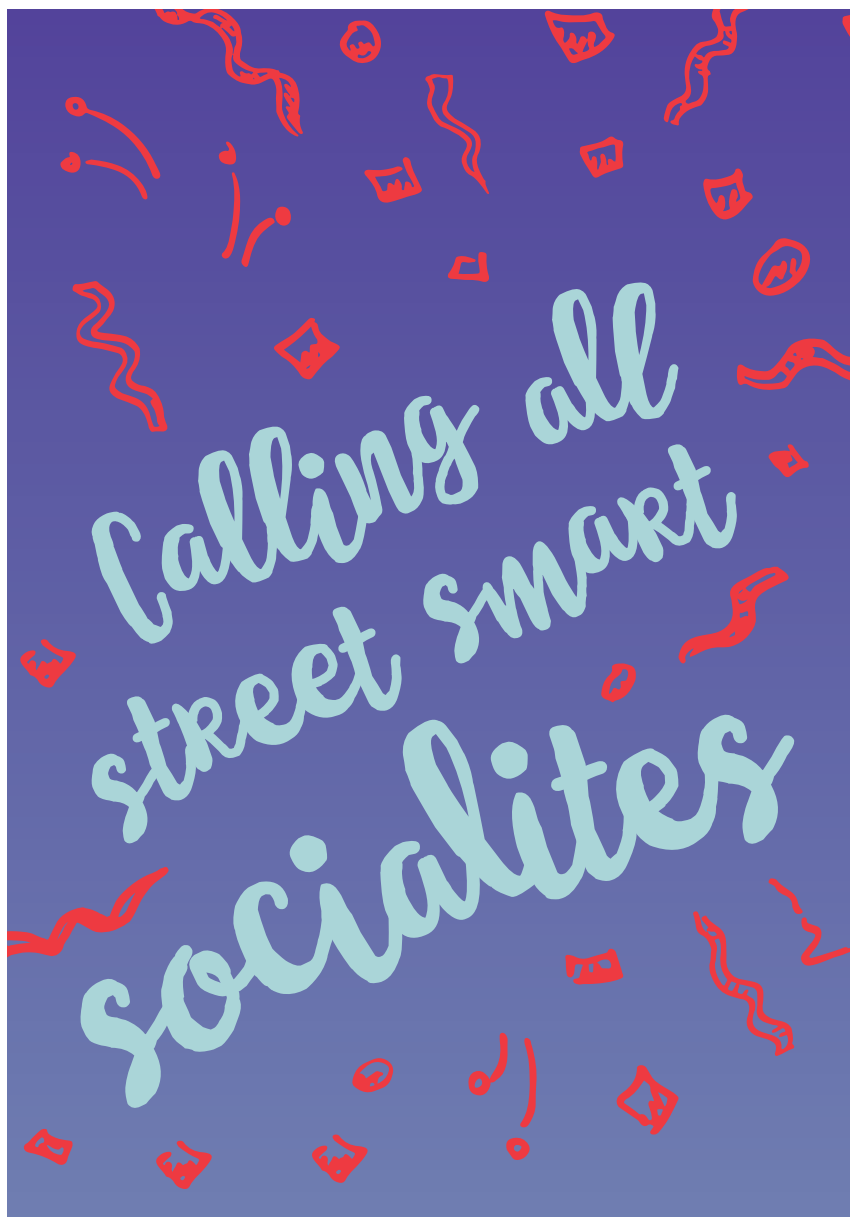
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JENNIE LAWLESS

28, MUSICIAN, BARTENDER

What are you wearing?

Pants from ASOS, top from Buffalo Exchange, handmade earrings.

Describe your style:

Casual clown.

What trend are you excited to see in 2018?

Keep the holographic clothing coming.

One thing in your closet you can't live without?

My accessories.



COLE SPIESS

27, GRAPHIC DESIGNER

What are you wearing?

Vans shoes, pants from ASOS, Gucci T-shirt, jacket from Forever 21.

Describe your style:

Oversized, fun, loud, wacky, and wild.

What trend are you excited to see in 2018?

Giant blazers.

One thing in your closet you can't live without?

This jacket.



SHERRI NICOLE (THE MEANS)

31, ENTERTAINER

What are you wearing?

H&M everything.

Describe your style:

I try to find things that fit and that I don't see often.

What trend are you excited to see in 2018?

I've been wearing a lot of fur and loud patterns.

One thing in your closet you can't live without?

A fur coat that I found at Ragstock.

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10 MINNESOTA MUSIC ACTS POISED TO POP IN 2018

From emo to rap, indie-pop to country folk, here are this year's next big local things



KAYTLIN DARGEN

BY JERARD FAGERBERG

January 1 is just another day. The idea of an annual fresh start is an illusion—everything that was achieved last year was built on the foundation of the year before. And so it will be for 2018. For many Twin Cities musicians working today, 2017 was a year of great progress. Not everyone may have ridden the rocket of success last year, but some local artists laid the groundwork that primed them for a prosperous New Year. Here are 10 of those well-prepped musicians and bands, the acts most likely to set Minnesota on fire in 2018.

REMO DRIVE

FOR FANS OF: DIET CIG, CAR SEAT HEADREST

Bloomington's Remo Drive melt crowds into a sweaty pulp, their energy pure ambrosia for teens. They etched their name in the hearts of a national audience with 2017's *Greatest Hits*, earning an opening slot on Sorority Noise's national tour this March and more or less skipping the whole "local band" phase as they went straight to the "1.1 million views on YouTube" stage

of their career. With stats like that, we're looking at the next Motion City Soundtrack.

SCARLETT TAYLOR

FOR FANS OF: MELISSA NADLER, SHARON VAN ETTEN

Tendrils of black hair floating in a cold bath. Mascara running down a pale cheek. These are the images that singer-songwriter Scarlett Taylor conjures as she tests the membrane between despair and rapture. Taylor went deeper than ever on last summer's *III* EP, pulling listeners into the well with her as she detailed her struggles with mental health, abuse, and loss in long, beautiful spindles of song. March's *Heaven Punk* EP should plant Taylor squarely in the spotlight she's deserved since her 2015 debut.

LENA ELIZABETH

FOR FANS OF: KACEY MUSGRAVES, BRANDI CARLILE

Yes, you can be a smoky grifter and still play ukulele. The 23-year-old singer-songwriter Lena Elizabeth proved as much on her 2017 debut, *The Line*. There are layers of coming-of-age angst and wonder underneath Elizabeth's country stylings and you-done-me-wrong lyrics. The bluesy baritone-uke player evolved as a bandleader

in 2017, shaping her sound with the help of bandmates Jeff Krause, Taylor Donskey, and Dan Station, and holding the stage like a musician with double the experience.

LUX & LONGLEY

FOR FANS OF: POST MALONE, JOEY BADA\$\$

One is an energetic punchline rapper. The other sounds like Chali 2na trying his hand at trap rap. Minnesota rappers Lux & Longley operate on parallel but complementary frequencies, and when they trade verses they're enthralling, whether they're antagonistic and aggressive ("Watch How I Flex") or charming and nostalgic ("All tha Time"). It's been two years since their debut, *In Loving Memory of Innocence*, but after some time apart, Lux & Longley are reuniting for 2018's *End of the Earth*, which should spell citywide success for the duo.

TIFFANI

FOR FANS OF: THE EXPLOITED, EARLY BLACK FLAG

Tiffani sounds like what you'd hear if you plugged a ouija board into a blown-out subwoofer. Visceral, ravaged, and demonic, the band carved their name into the flesh of the underground last year with *House on Fire or No House at All*, nine sub-two-minute songs scorched with hellfire and social indignation. There's a ceiling on how much a band like this can truly "pop," but Tiffani's primal magnetism may just awaken a sleeping discontent in the most unsuspecting souls. If you need a call to catharsis, there's no better soundtrack to your drywall-smashing stress-relief session.

SYMONE SMASH IT

FOR FANS OF: CHARLI XCX, MARSHMELLO
Symone Smash It isn't sure if she's a robot or an alien. An otherworldly presence, the Minneapolis EDM/rave rapper delivered an eye-opening powerpack with her 2017 debut EP, *Symulation*, and her commitment to pushing earthly boundaries may just pay off after successful residencies at Can Can Wonderland and the Gay 90's. Producer Eye Dyed is the thruster that drives Smash It into orbit. Can he recreate the intergalactic marvels he put together for *Symulation*? If his recent Deadmau5 and Alexx Mack remixes are any indication, Smash It should have a new palette of even more eccentric dance floor anthems to experiment with in 2018.



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Friday, February 2
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MUSIC

WETTER

FOR FANS OF: ANGEL OLSEN, HOP ALONG

With their collaborative “folk-ish” band Wetter, Melissa Jones (Tony Peachka) and Jordan Bleu (Cheap Fantasy, formerly Frankie Teardrop) exist in a plane neither has previously dared to explore. Their 2016 debut, *People You May Know*, was candid if a little raw, flooded with reverb and showing the struggles of a young band grappling with its identity. But the single “Truth Song,” released in December of that year, was a pristine piece of post-teenage dysphoria. If this band was able to grow so much in one year, their planned sophomore release should be a stunner.

PAPERILO

FOR FANS OF: MAC DEMARCO, TAME IMPALA

Gentry David and Pete Krausert painted a rich, poetic portrait of Minneapolis/St. Paul with Paperilo's EP series, *Vol. I*, *Vol. II*, and *Vol. III*. The project traced the pair's coming-of-age experiences at locations such as Bde Maka Ska, Third Street, and Como Avenue, replaying the cigarette-filled nights of their youth—the kind that will remind you of the wayward days you yourself spent trying to figure out your heart. Producer Dan Mariska can make Paperilo sound as glossy as Matt & Kim or as despondent and delicate as the Postal Service. Here's hoping that these two have further basement memories to turn into a full-length.

SKYHAVEN

FOR FANS OF: WALK THE MOON, YOUNG THE GIANT

Skyhaven match the double-bass-driven underpinnings of a metalcore band with effervescent retro-pop hooks and over-modulated EDM production. It shouldn't make sense, but the young band studied under Texas progressive metal band Polyphia, and they've grown immensely from the tutelage. On the 2017 EP *Lift-off* (which features Polyphia's Timothy Henson and Scott LePage), Skyhaven matured from tap-happy instrumentalists to a band fully in command of their own sound.

SIEED BROWN

FOR FANS OF: J. COLE, AB-SOUL

Like many Twin Cities hip-hop artists of the last decade, Sieed Brown has drawn plenty of influence from Atmosphere's rap storytelling. But in the past year Brown has come into his own, finding his singing voice and transforming himself into a poignant, soulful observer of life. Brown can rap like Logic and sing like Anthony Hamilton, and with a new project in the works, 2018 is the year he shows the local scene how dangerous it is to sleep on someone with that skill set. **CP**

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Mother Love

My incestuous past is threatening my marriage

My father left my mother abruptly when I was 14 years old, and he hasn't contacted either of us since. It was a crushing blow for her, and she retreated from the world. She was never bitter about it, but it was devastating. She lost the love of her life for no apparent reason and was left alone, except for me. We were extremely close for the next four years and actually slept in the same bed every night. Eventually, we began doing something that most people would consider evil but neither of us has ever regretted. It was just something that happened. And it wasn't something that just happened once—it went on for two years and ended only when I left to go to university. I haven't thought about this for years, and it is something my mother and I have never discussed. She has since remarried and seems fine. But even today, we sometimes send each other friendly messages that are vaguely suggestive. The problem is I mentioned it to my wife recently and she went ballistic. She called me and my mother sick and moved into another bedroom and refuses to have sex with me. I wish I had never mentioned it, but it was part of a truth-or-dare session we were having. This has been the situation for the last three months. I have finally lost my patience and I am thinking of leaving. I have mentioned going to a counselor, but she refuses and claims that she is married to a monster and that no woman would want me. We don't have any children—so if I were to leave, I wouldn't be disrupting an innocent's life.

TRUTHFUL REVELATION UNMAKES
TWO HAPPY SPOUSES

I'm not a professional counselor, TRUTHS, but I'm gonna climb out on a limb and say that a game of truth or dare isn't the right time to reveal an incestuous sexual relationship. Dr. Hani Miletski and Dr. Joe Kort, on the other hand, are professionals: Miletski is a psychotherapist and a sex therapist, and Kort is a sex and relationship therapist. Miletski literally wrote the book on mother-son incest: *Mother-Son Incest: The Unthinkable Broken Taboo Persists*.

"There's no wonder his wife is so upset," said Dr. Miletski. "Sexual relations between mother and son are considered the most taboo form of incest."



Dan Savage

Dr. Miletski told me it isn't uncommon for a woman who has been abandoned by her husband to turn to an adolescent son for emotional comfort.

"These women are often very insecure and needy," said Dr. Miletski. "Unbeknownst to the son—and sometimes to the mother—the son begins to feel responsible for his mother's well-being and emotional support. The son becomes 'parentified' and is treated by his mother as a substitute husband. Occasionally, this close relationship evolves into a sexual relationship, and the substitute husband becomes her lover as well. The situation described in this letter sounds like that. And while I'm glad this man believes he has not been affected by this boundary violation, [the fact that he and his mother are] sending suggestive messages to each other may suggest otherwise."

Dr. Miletski prefers not to use terms like "abuse" or "trauma" unless the person involved uses those terms themselves, but I'm going to go ahead and use them. You say you have no regrets, and you don't mention feeling traumatized, but that doesn't confer some sort of retroactive, after-the-fact immunity on your mother. She is responsible for her actions—actions that were abusive and highly likely to leave you traumatized.

So what to do about your situation now?

"Unfortunately, I don't think his wife will ever be able to put this revelation behind her," said Dr. Miletski. "I think his best bet is to leave her, move on, and seek therapy."

Dr. Kort sees some hope—albeit slim—for your marriage.

"To gain empathy and compassion from his wife, TRUTHS should be willing to listen to her concerns, fear, and anger," said Dr. Kort. "He also needs to have some compassion for himself. Untreated, the abuse he suffered from his mother, as well as the loss of his father, could be troubling to his wife and their relationship. Perhaps if he ever has children, the reality of the abuse will hit him."

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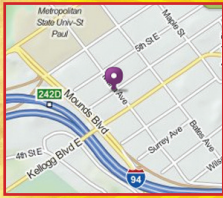
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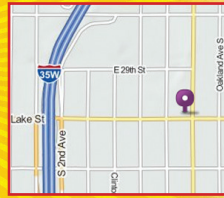
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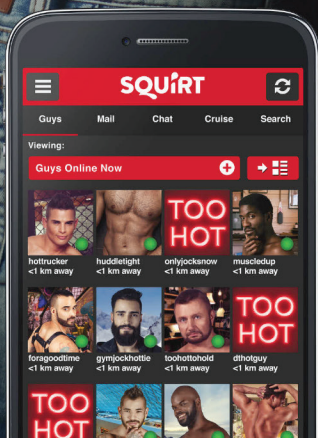
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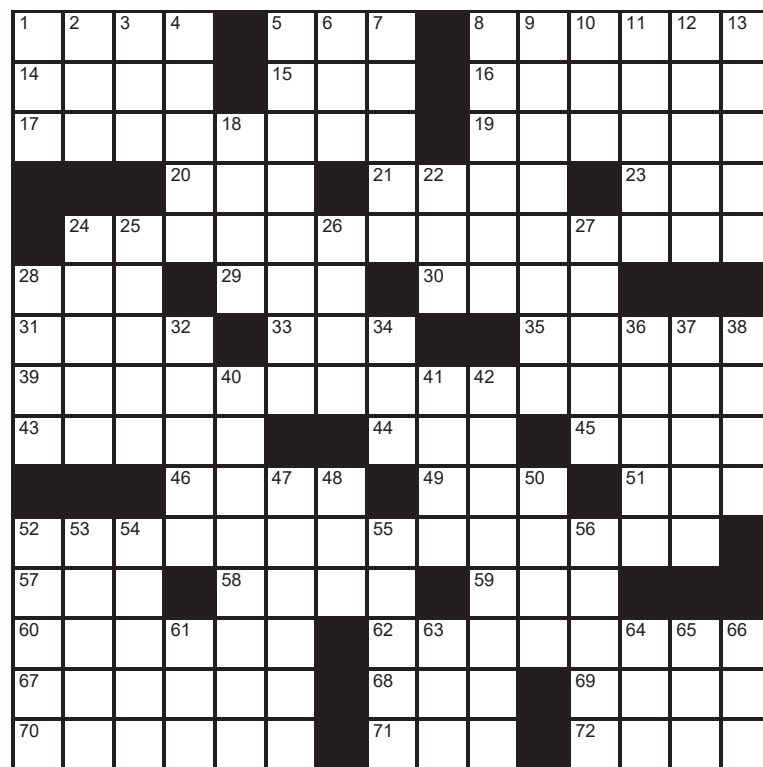


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Across

- 1 NSFW material, slangily
5 Counter money
8 Size up
14 "Ulysses" setting
15 Measurement of arm strength
16 "That's enough outta you"
17 "Frozen" food #1
19 She plays Joyce on "Stranger Things"
20 Food drive donation
21 Appear as
23 One in a litter or one who uses litter
24 "Frozen" food #2 (okay, a drink)
28 Babe
29 "We're just talking about technology" document, briefly
30 The Queen of Scat
31 Poems about ancient warriors
33 Singular figure
35 Open up the toothpaste tube
39 "Frozen" food #3
43 ESPN news
44 Truckload
45 Skechers rival
46 Nights before
49 Olympics powerhouse
51 Uses Slack, maybe
52 "Frozen" food #4
57 First NHL player to record 100 assists in a season
58 Unengaging way to teach
59 Author McEwan
60 Opening notice

- 62 "Frozen" food #5
67 Exact payment for
68 Smack
69 Kylo Ren's mom
70 Fit (inside of)
71 Raised RRs
72 Looked over

Down

- 1 Nighttime cover
2 Seek office
3 Maker of the Fluxus film "Eyeblink" (sure beats another John Lennon-related clue)
4 Latest release for someone who doesn't stream or have a turntable
5 Katy Perry or Taylor Swift, say
6 Account that earned me 21.3% last year: Abbr.
7 Old hat
8 In addition to
9 It can get you up
10 Father-____ talk
11 Period part
12 Ten Commandments site
13 Washington, e.g.
18 He might become a queen
22 Vane dir.
24 Meteorological tool
25 Kagan of the court
26 PopPop's partner
27 Noted holiday cookie eater
28 Deep State

machinery: Abbr.

- 32 Flip tune
34 Amphibian
36 Honda compact
37 "Naruto Shippuden" genre
38 Vijay Singh won two of them, briefly
40 Bargaining chip
41 Hedonistic man
42 Walking tall?
47 Worn down
48 Hulka's rank in "Stripes": Abbr.
50 Somewhat
52 Cedar Rapids resident
53 Have a jones for
54 Piscivorous birds
55 Queso base
56 "Quit hitting me!"
61 "The Librarians" channel
63 Stuff to dip bread in
64 Driving reversal
65 Knot up
66 Bummed

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